

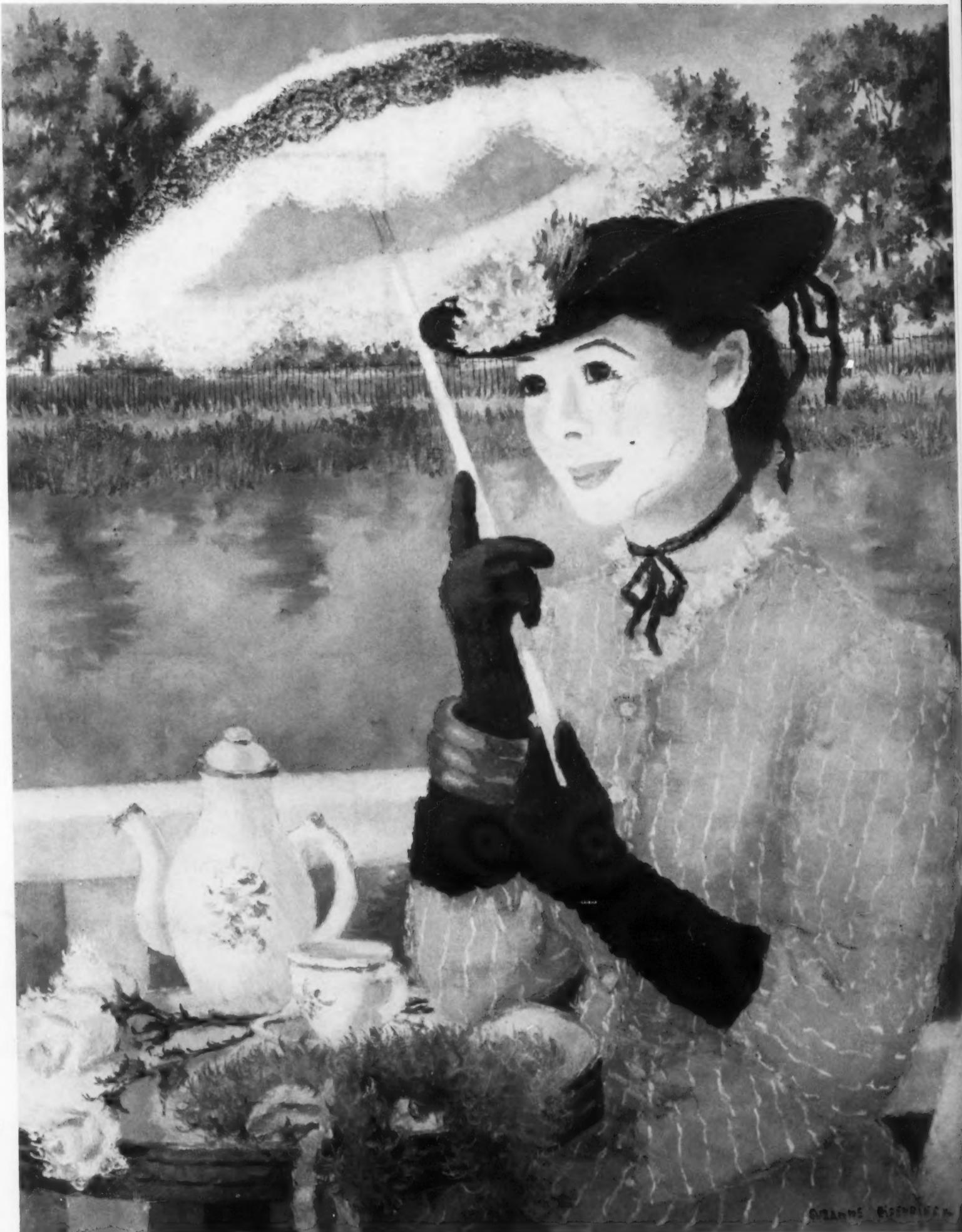
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ART NEWS

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DECEMBER 4, 1937 ♦ THE DANCE PAINTED
AND SCULPTURED ♦ THE ART OF THE MAYA
INTERNATIONAL MODERN SCULPTORS

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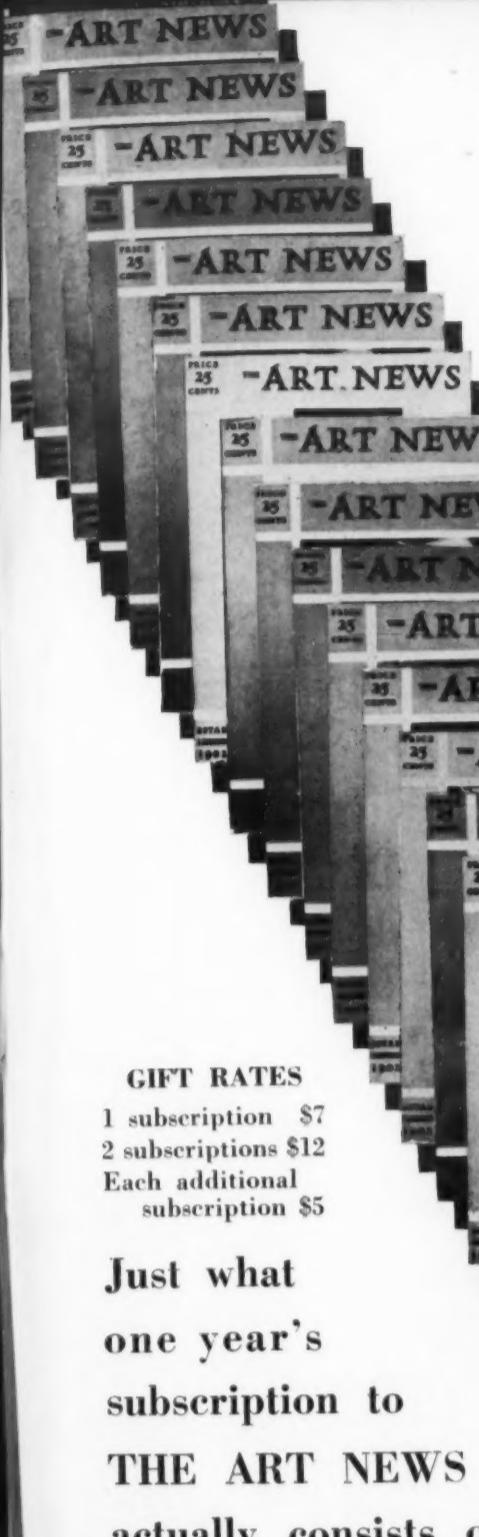
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by Dorothy Miller, *Assistant Curator, The Museum of Modern Art*

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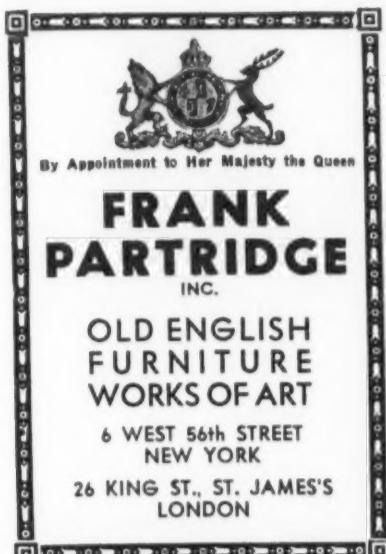
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THE ART NEWS

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EXHIBITED AT THE DANCE INTERNATIONAL, ROCKEFELLER CENTER

APOTHEOSIS OF THE NATIVE AMERICAN DANCE: "BUFFALO DANCE" BY PO-QUI

Symbolic in nature, this painting commemorates the annual religious festival held in the early Autumn at Santa Clara near Santa Fe, in which a dance to insure good hunting is performed. The buffalo headdresses, the sticks representing the four legged animals and motifs symbolizing thunder, rain and fertility are combined with the dancing figures into a dynamic pattern whose decorative sense, purity of line and clean color are peculiar to primitive art.

THE ART NEWS

DECEMBER 4, 1937

THE DANCE IN PAINT & SCULPTURE

All Lands, 1900-37, Represented at the Dance International

BY ROSAMUND FROST

THE reawakened interest in the dance that came in with the early nineteen hundreds is exhaustively set forth in the Dance International which has just opened at Rockefeller Center, where over thirteen hundred catalogue items, comprising painting, sculpture, photography, costumes, ballet sets and films, show to what extent this most physically satisfying of all arts has taken hold of the imaginations of our twentieth century contemporaries.

Transformed and rehabilitated by Isadora Duncan and more recently popularized by a ballet-minded public, the dance is perhaps the ideal expression of an age that glorifies physical perfection for its intrinsic merit and physical activity as a means to this end. The fact that the show goes back only to 1900 stresses its contemporary spirit, this lack of historical background being compensated for by its ethnological scope, an aspect richly documented by authentic costumes, ornaments and objects as well as excellent photographs.

For here the camera far surpasses either painting or sculpture, both of which manifest the difficulty of establishing a connection between two primarily unrelated arts despite the fact that, in the terms of art criticism, each partakes of the qualities of the other. Though a good ballet is generally appraised for its static, pictorial values and a successful painting is arbitrarily endowed with motion and dramatic sequence peculiar to the dance, there are few works indeed that can surmount the existing barrier. Thus in this show it is the practical evidence—the rapid working sketches, decors and actual costumes which take precedence over idealized, or contorted, interpretations of the actors themselves. The fact that not one of the innumerable figures of Pavlova remotely conveys the quality of her genius is indicative of the inadequacy of direct representation to convey the poetry of motion—an impression variously encountered in the painting and sculpture selected. Only the American Indian paintings, many executed specially for this celebration, some macabre Argentine primitives and a few versions—including Covarrubias'—of the negro dance hall, have that directness of vision that the transmission of a physical into a visual experience demands.

The progress of ballet design from Benois and Bakst to the present day is one of the most interesting views afforded by the exhibition, as is the Serge Lifar Collection, which includes modern French artists who have turned their attention from painting to the theater, often with surprising results. In his set for *Jack in the Box* Derain has pro-

duced a small work in many ways more satisfactorily direct than his actual canvases, Chirico crystallizes his various emblematic motifs in a delightful little sketch for *Le Bal* and Rouault, in *The Prodigal Son*, has produced a decor that is also a fine still-life.

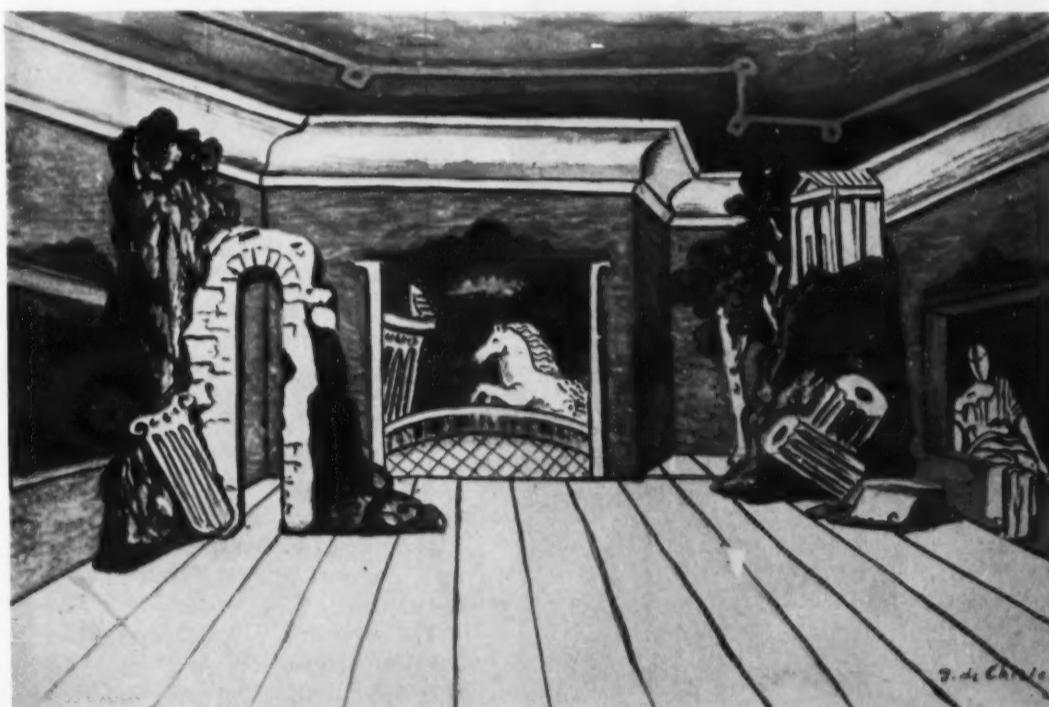
The vitality of the ballet tradition in England is another astonishing revelation, contributions from this country being principally costumes sketches whose agreeably economical rendition is enlivened by genuine originality of conception. Not only the rarefied creations of Cecil Beaton, but works by a number of other designers including Chappell, Nadia Benois, Daryl Lindsay and Doris Zinkeisen show how much this newly rediscovered art owes to the encouragement and appreciation that has developed spontaneously in England.

Of human and literary interest rather than artistic value are the Nijinsky drawings, two of which are based on a curiously hypnotic sequence of interlocking circles, though it is to be regretted that, aside from photographs, this *déséquilibré* alone should represent Russia. Sweden, whose outstanding exponent in this field is Professor Isaac Grunewald, is distinguished by a clarity of design and *naïveté* of inspiration which has its roots in northern folk art and mythology.

Some magnificent Javanese and Balinese dancers' costumes from the Museum of Costume Art enhance the exotic quality of the exhibition—an impression further borne out by the Netherlands Indies section, with its Javanese puppets, ornaments and wood carvings. Artistically of greater interest are two cabinets of Chinese dancing figures of the Wei and T'ang Dynasties, exquisite in their grace and sophistication, and some dramatically posed Japanese dolls with remarkable perfection of costume detail. A further picturesque element is introduced by some dolls from Hungary showing the colorful variation of dress from district to district.

Among the foreign schools, mention should be made of the remarkable inclusion of Bourdelle's *Bacchante*, a completely static figure on which the eye rests gratefully after so much tortured sculpture. A similar impression may be gained in a final section devoted to some twenty Rivera sketches, designs for the new Chavez ballet, *Horse Power*, lent by Mrs. John D. Rockefeller, Jr., which are satisfying for their Mexican stolidity and thick, solid color.

Covering many countries and a wide variety of fields, the show, as the first piece of research of its kind, deserves praise as a valuable effort toward cataloging the different forms of an international art.



EXHIBITED AT THE DANCE INTERNATIONAL, ROCKEFELLER CENTER
A PAINTER TURNS TO STAGE DESIGN: GIORGIO DI CHIRICO'S DECOR FOR "LE BAL"



THE ART OF THE

At Baltimore: The Greatest PreColumbian Art Show Ever Assembled

BY MARGARET B. HOWARD

A MUSEUM director must be one step ahead of public interest in his plans so that when public attention swerves to a new focal point he has been a little more than timely. So it is with the "Art of the Maya" exhibition now at the Baltimore Museum of Art.

Ever since Lindbergh flew over Central America, rediscovering from the air the ancient civilization of the Maya and recalling to peoples' minds the pioneer work accomplished there years ago by J. L. Stephens, A. P. Maudslay and others, an ever increasing number of books has been coming off the press, more funds have been placed at the disposal of trained archaeologists, and greater space has been made in museums and universities for the safe keeping of old relics discovered in Maya areas. It is also true that Sunday supplement articles have carried weird tales of the Maya people; some have even "found" the lost Atlantis, or traces of it, in Maya ruins, and tales furnished by actual travelers there tax the armchair traveler's credulity.

There are now, however, enough well established facts and a great deal of first-hand proof to interest the public in this ancient and greatest civilization of Central America. All of the wild rumors are not false, yet one's credulity is strained to the utmost even when proof lies before one's own eyes. For example, it is indeed beyond belief that the detailed, intricate and beautiful carvings on the Maya temples and palaces, on their altars, and on their small jade ornaments were executed with stone implements. They had no metal tools and the phrase "stone on stone" is repeated unbelievingly by every visitor to the Baltimore exhibition.

It is difficult, too, to admit their many other accomplishments. Indians living in the jungles of Central America, subsisting largely on maize and (for the very rich) hot cocoa, are not readily given credit for out-civilizing us eighteen or nineteen hundred years ago! It is a little hard to accept the fact that they were expert mathematicians, learned astronomers, engineers of no slight ingenuity, and that the calendar which they devised is the most accurate one known. As one well known archaeologist says, when we hear about these amazing people, we immediately try to connect them with our own civilization through the high cultures of the Mediterranean, Asia or the North American continent; it never occurs to us that in many instances the Maya were so far beyond us that we might better occupy our time with trying to figure out why we didn't have the good fortune to descend from them!

This article is not, however, an attempt to win converts by the printed word. The Baltimore Museum has assembled what it believes is the most representative and comprehensive exhibit of Maya art ever shown. Those who can visit the exhibition during the month of December may judge the rest for themselves. There are, nevertheless, several excellent examples of Maya craftsmanship which will bear description.

Four galleries at the Baltimore Museum have been devoted to this display, and as one enters the largest of these he is confronted by the limestone head of a Maya warrior found in the Chamelicon Valley, Honduras. The head measures twenty and one-half inches in height, thirteen and one-quarter inches in breadth, and twenty and one-half inches in depth. The face is sculptured with an economy of detail: the high cheekbones, the contours of the faces, the wide, cruel mouth impress one with a suggestion of primitive aggressiveness, but the eyes of the head, upon further study, reveal an expression of calm aloofness which is strangely arresting.

To the left in the gallery is one of the most famous pieces yet discovered. This is a lintel, originally supposed to be the carved underside of a fallen door lintel but now thought to be a vertical

A CROUCHING STONE FIGURE OF UNKNOWN ORIGIN;
POLYCHROMED VASE FROM ULUA VALLEY, HONDURAS

(ABOVE AND LEFT) LENT BY TULANE UNIVERSITY, NEW ORLEANS

OF THE MAYA

PreColumbian Art of America

GARE B. HOWSER

panel forming part of an ornamental design on a Piedras Negras pyramid, placed just below the temple. Whatever its original use, it remains today, even in its badly mutilated condition, one of the finest examples of Maya stone sculpture and one in which, so far as is known, Maya workmanship reached its highest peak in realistic representation, and in the placement of numerous figures in the composition of a real or imaginary scene. There seems to be little doubt that the scene depicted in this work really occurred, since a carved stone throne, resembling the one carved in the lintel, has been found at the site where the lintel was unearthed. Miss Louise Baker's carefully executed restoration drawing of the lintel has been placed near the original so that visitors to the exhibition may see how the lintel must have appeared before so much of it was destroyed. Even without the aid of the drawing, however, one can appreciate the wealth of detail still evident in the lintel's present condition. The finger nails of the priest, resting on his arm as he leans toward his attendants, the design on the cloth hanging over the edge of the throne, the fragments of design left here and there on several of the fifteen figures in the scene are easily discernible. A hieroglyphic border of astronomic recordings surrounds the whole and, while part of it must have been concluded on an adjacent panel, it has been calculated that the date of erection of this lintel was 761 A.D.

Directly opposite the lintel is a stele, another example of the genius and craftsmanship of the Maya. This piece is seventy-four inches high, thirty-six and one-half inches wide and about fifteen and one-half inches deep. Carved in limestone, this exquisite work stood at the base of a pyramid, and was probably balanced by another stele on the opposite side of the stairway leading up to the temple on top of the pyramid. It depicts a Maya ruler, priest or god-representative, dropping corn from his open right hand, while his left hand holds a pouch presumably filled with grain. According to descriptions in early Spanish books, the action is the ceremonial sowing of corn. There are objections to this theory, however, from those who believe the priest may be divining the will of the gods from the manner in which the grains fall, a practice which survives today in the Maya region.

This stele, like all the reliefs found at Piedras Negras, shows a skill in draughtsmanship, especially in the portrayal of action, beyond that usually found elsewhere. The date of this piece, recorded in the hieroglyphics on the sides, is 9.17.0.0.0 in the Maya system—over 3,000 years from a probably mythical fixed time in the past from which they counted. It was the custom of the priests to keep such a count for over five and a half centuries, during which they erected, periodically, dated monuments of this type in order to leave permanent records of their astronomical calculations and observations. According to one correlation of the Maya calendar with our own, this monument is dated 771 A.D.; according to another, 551 A.D.

The marble vases from the Ulua Valley in Honduras are unusually graceful. Marble deposits are known to exist in the vicinity of the Ulua river which accounts for the many marble vases found there. Several of these bowls and vases are now on display at the Baltimore Museum, but one in particular is outstanding because of the clear design of conventionalized animal heads, which covers almost the entire surface of the vase and which is more realistically carried out in the handles. Each handle represents a pair of animals of different kinds, the larger attached by its back to the base, its head projecting horizontally and forming the upper part of the handle. The smaller animal is held in the claws of the larger, head down and turned to the side, forming the lower part of the handle with the two ventral surfaces of the

(Continued on page 21)

MAYA WARRIOR'S HEAD, CHAMELICON VALLEY, HONDURAS;
A RICHLY CARVED MARBLE VASE WITH ANIMAL HANDLES
(ABOVE) LENT BY TULANE UNIVERSITY (RIGHT) LENT BY UNIVERSITY OF PENNA.



"THE URANUS"
BRONZE BY



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PABLO
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MODERN SCULPTURE PANORAMA

The Cleveland Show of XX Century Plastic Art

ALONE the practical difficulty of assembling over one hundred pieces of sculpture in one exhibition sets the current achievement of the Cleveland Museum of Art on a plane above the average show. Added to this, the quality of the pieces on view, which include some outstanding examples of our time, make it a collection not soon to be forgotten. The Museum should be further congratulated on sponsoring a celebration of this nature in view of the public's slower acceptance of the more austere medium, as compared with painting or the decorative arts—an attitude explicable not only by sculpture's lack of the more pleasing attributes of tone and color, but also by the average observer's difficulty in grasping the reality of its three dimensional existence in space, as against the more facile illusion imposed by the canvas.

Starting with the conservative academicians of the early twentieth century, the show moves from school to school, ending with the most revolutionary exponents of modernism. In spite of this great variety of approach, unity has been achieved through the sustained excellence of the work, which opens with the realism of Mahonri Young's prize fighting groups, Borglum's *Head of Lincoln*, whose complete externalization of emotion make it an interesting counterpart to Despiau's *Maria Lani*, and the decoratively graceful figures of Paul Manship, one of the first American sculptors to turn to the past and to the Orient for his stylization formulae.

The theory of *taille directe*, an

important creed of modern sculpture, can be judged on its own merits in works of its foremost English exponent, Eric Gill, and in the familiar *Mother and Child* by Zorach. The experiments of one of the first cubists, Archipenko, are here followed by his logical successor, Pablo Gargallo, who substitutes actual space for convex form. Not only his *Uranus*, but also the last and most impressive of his works, the great *Prophet* are included in the show.

European schools are brilliantly represented with Picasso, Maillol, Gaudier-Brzeska and Poupelet for France and Lehmbruch, Barlach in his simplified, linear *Singing Man*, and Kolbe in some of his unsurpassed small pieces for Germany. The great Jugo-Slav, Mestrovic, who, perhaps more than any other, has left his mark on our time and whose works, monumental in quality as in output, are only too little known in America, is included, as are the more familiar and once controversial abstractions of the Roumanian, Brancusi. A highly polished brass version of his famous *Mlle. Pogany*, the marble of which is in the Pennsylvania Museum of Art, exemplifies his ultimate development away from realism.

A link between Europe and America is Carl Milles, Sweden's foremost plastic artist, whose teachings at the Cranbrook Foundation have influenced many native sculptors. Further Americans are Robert Laurent and Gaston Lachaise, whose heroic *Standing Nude* is one of the focal points of interest in the Whitney Museum, which has lent it to the Cleveland exhibition.



LENT BY THE H. B. HURLBUT COLLECTION TO THE CLEVELAND MUSEUM
"HEAD OF WOMAN" IN MARBLE BY GASTON LACHAISE

New Exhibitions of the Week

ALFRED MAURER: AMERICAN PIONEER OF THE MODERN SCHOOL

THE story of the life and work of Alfred Maurer, who was born in New York in 1868 and who died by his own hand in 1934, is intimately related to the chaotic development of modern art in this country. A young artist, son of one of the noted designers of Currier & Ives prints and pupil of William Chase, Maurer received early honors which opened the way for a successful career in the field of academic painting. In 1910 his *Arrangement*, a Whistlerian figure piece, won the first prize in the Carnegie International. But Maurer, with the dogged courage of the young rebels turned his back on his teachers and struck out, in Paris, with the *Fauves*, who in the first decade of the century outraged the public with their "wild" creations. His new efforts alarmed his father who, motivated by the naïve pictorial style of his predecessors, could not bridge the abyss between the nineteenth and the twentieth centuries. Because their ideals were so irreconcilable, a struggle, which colored Maurer's entire life, ensued between father and son.

At the Hudson D. Walker Gallery the current exhibition of this artist's paintings opens with the Carnegie prize winner. The remaining paintings, dating mostly from the late twenties until Maurer's death, reveal the unexpected stature of an unusual talent. As early as 1909 this talent was recognized by Stieglitz, who introduced him, together with Marin, to the American public which favored him with the same disdainful epithets that were invariably flung at the exhibitors of "291". Today, however, prepared by time and the repeated advent of exhibitions showing the work of such kindred artists as Picasso and Modigliani, it should no longer be difficult to recognize the important position Maurer occupies in American art.

Maurer worked simultaneously in two styles which actually are only variations of each other. The stark, sinuous outlines and cylindrical volumes of African sculpture supplied the foundations for his self-portrait, *The Florentines*, and *Sisters*. For his abstractions, on the other hand, he drew upon the developed principles of cubism, taking apart the forms inspired by Negro art, analyzing them, and reconstructing them in original patterns. His designs never have the lifeless character of mathematical exercises. Vitality is added to the broken forms by the fascinating surfaces which are so treated that the tones shift and blend with imaginative variations of texture and hue. The artist combined his new pictorial schemes with the *quattrocento* technique of glazing and much of the richness of his surfaces is due to the careful craftsmanship which he expended on his gesso primed boards. *Composition*, one of Maurer's last paintings, is a brilliant synthesis of colors, of shifting textures—an intriguing composition that transcends experimentalism *per se*. The self-portrait is an introspective study, relentless in its presentation and stirring in its revelation of a victim of the conflicts of his time. M. D.

A FURTHER CELEBRATION OF AMERICA'S VETERAN PAINTER, EILSHEMIUS

SCORED from oblivion little over a decade ago, paintings of Eilshemius now make a public appearance with mathematical regularity. A selection of these on view at the Boyer Galleries re-

views the Mahatma's work from 1882, when he was a student at Cornell University, to 1921 when, because of illness, he laid down his brushes. Gleaned, not too discriminately, from the vast production of a painter who was as versatile as he was prolific, they represent an artist whose roots were in the America of the last century, whose fantasies belonged to a bygone era, and whose landscapes embodied the homely poetry of Emerson and the pantheistic humility of Thoreau. Eilshemius, who studied and traveled abroad, who visited Africa and the Pacific Islands, always had his vision circumscribed by the associations and recollections of his native country. Thus *Somewhere in France*, 1914, which depicts artillery in action, assumes the provincial character of a Civil War combat, while the woodland nymphs of the artist's imagination disport in scenes familiar to the people of America.

If the sentimentalism of the nudes wears thin in some of the improvisations, most winsome of which are the small sketches made on the backs of music sheets, one is reminded of the artist's greater qualities by such a magnificent landscape as *Penobscot River*, painted in 1909. A quiet lake, a small rowboat tied to a stake, a tiny hut whose occupancy is signified by the thin smoke which rises from the chimney, the surrounding hills over which the sun sets—these are the simple elements that are composed into one of the most lyrical descriptions ever painted of a homely native scene. Eilshemius, frequently careless of the sensuous appeal of the texture of oil, has in this painting enlisted all the forces of brush and color in the service of an exquisite poem in paint. M. D.



EXHIBITED AT THE HUDSON D. WALKER GALLERY
"TWIN HEADS": AN ABSTRACTION BY ALFRED MAURER

SUZANNE EISENDIECK: PIQUANT FIGURES

IF IT were not known that Suzanne Eisendieck is exhibiting at the Marie Harrimann Gallery one would unhesitatingly accept the paintings now hanging on display as the recent work of Dietz Edzard. For in these oils and pastels there are the same fetching women clothed in the piquant costume of two generations ago, the same delicately muted tones, the same refinement of brush stroke and subtle indications of textures that are fragile. There is also the same woman painted over and over again despite the reference in the titles to different personages.

The mystery of so complete an identification of the work of two artists is cleared when it is learned that a close friendship has existed between Suzanne Eisendieck and Edzard since 1932 when, having left Germany, both met in Paris where they continued to work. The perplexing question concerning Edzard's astonishing change from his earlier style which vibrantly expressed the emotional agitation of the artist to his later modish figure pieces is answered in this exhibition. The woman that charms his canvases is the same that appears in hers, for Suzanne Eisendieck paints herself and he paints her.

The ideology of the *fin de siècle* is recaptured in these figure studies made in the café, the circus, the ballet, and on the river and lake shores. The woman has the precious beauty of pre-suffragette illusion and she is delightful in her coy dress, coquettish gestures, and sly expressions. Elusive and alluring, the pale tones, barely tintured, are musically related to the design of the compositions which are invariably simple and free from imperfections. It is safe to predict that these charming paintings, so masterfully executed,

will be received by the fashionable world with as much applause as was given to Dietz Edzard's ingratiating creations.

M. D.

DOROTHY VARIAN: JOY IN COLOR

THE work of Dorothy Varian has never shown to better advantage than it does in her present exhibition of paintings at the Downtown Gallery. The eye-catching quality of her color which never fails to attract the wanderer in a group show asserts itself again and again in the fifteen canvases now on view. It glows in the rich texture of red velvet against the background of an orange couch in *Sandra in a Pink Slip*. It is captivating in the landscapes, particularly *Bearsville Pastures*, an unusually breezy and emphatic painting of a hillside and red barn. It is subtle in *Willow Farm*, which gives the freshness of these romantic trees in Spring, as a background to the sweep of furrows and brown earth. Only in *Still Life with Yellow Bowl* does it reach the saturation point, and seem to go beyond the limits of the work. But Dorothy Varian paints with genuine taste and feeling, and never more appealingly than in the small studies of figures in this exhibition. *Eleanor*, especially, is memorable for its dashing, plump femininity.

Miss Varian enters so completely into whatever she paints that one has a feeling that all her work is autobiography. Certainly here is a painter whose *joie de vivre* is apparent throughout this exhibition.

J. L.

PAINTINGS IN A CLASSIC-ROMANTIC STYLE BY GRIGORY GLUCKMANN

AT THE John Levy Galleries, Grigory Gluckmann, a Russian who has been working in Paris since 1924, makes his American debut. The major theme of his paintings is the nude treated as a composition, an étude, a baigneuse or a nu couché. Beneath the blurred outlines, which are deliberately fuzzed in paradoxical emulation of soft-focus photography, there emerges a radiant classic-romantic ideal reminding one now of Carrière, now of Greuze, now even of Courbet.

Frequently Gluckmann combines his nudes with landscapes. Derived from the lyrical Barbizon settings of Corot's landscapes they are also injected with the structural formulae of Cézanne. Gluckmann dexterously coordinates the borrowed elements of his work. But it is only too apparent that the limitations of his conceptions have betrayed his admirable technical equipment.

M. D.

MURAL BY MELTSNER; MARY HUTCHINSON

FOLLOWING the exhibition of paintings by Paul Mommer which included some of this artist's best work to date, the Midtown Galleries are showing the recent paintings of Mary



EXHIBITED AT THE DOWNTOWN GALLERY
"SANDRA IN A PINK SLIP" BY DOROTHY VARIAN

scripture of the agricultural and industrial activity in the Buckeye State is little more than an excellent design carefully calculated for easy legibility. Meltsner is less resourceful in his treatment of the laborers. Frozen into the pattern, they have the static quality of wooden images. A greater degree of animation to kindle the figures would lend significance to their activity.

M. D.

PICTURESQUE & ARCHITECTURAL STREET SCENES BY McCOUCH

IT IS a picturesque Italy that is unfolded in the street views and landscapes of Gordan Mallet McCouch whose paintings of approximately the last fifteen years have been placed on display at the Montrouge Gallery. The artist is an American who lives in Switzerland. His stylistic development can be traced from his first attempts in the simplified fresco manner through the geometric abstractions, to the more realistic transcriptions which were at first brooding and low-keyed and later more spirited and more intense in palette. But McCouch has remained constant in this vision which, narrowly skirting the arid tradition of Charles Meryon, the French engraver, revels in the architectural settings in which the human figure is a hollow ghost haunting the narrow streets of village and city. When compared with Utrillo and Vlaminck, contemporary poets of the streets, the academic disguise of these paintings is more readily penetrated.

In his architectural abstractions, such as *Portovenere*, McCouch images more ponderously, the early paintings of Feininger. Later, when McCouch abandoned these abstractions he still retained their effects in his rigidly cubic units and clarified structures which, although dull in some instances, make *Cave Dwellings, Adriatic*, 1935, a notable description of



EXHIBITED AT THE JOHN LEVY GALLERIES
"ENTRETIEN": GLUCKMANN'S STUDY IN CHIARASCURO

dynamic form. The city viewed from the ocean contains the mathematical order preferred by this artist; New York seen from the harbor and Malta approached from the sea reappear in many of his paintings, the three registers of water, buildings, and sky carefully disposed in horizontal order. It is the surface treatment, "leprosous" as Utrillo's but less subtle, that supplies both variation and richness to the compositions. But when McCouch departs from this structural precision, as he does in *Village of Serada*, he creates a vivid picture as alive and intense as the landscapes of the German Expressionists. Painted in 1936, this Italian scene is not only one of his most recent canvases but unquestionably his culminating achievement.

M. D.

THE DOUANIER ROUSSEAU TRADITION IN FRENCH CANADA

THE current happenings at the East River Gallery are unusual enough in the New York art world to make a trip over to the fringe of the "dead-end" district well worth while. Mr. and Mrs. Patrick Morgan, artists who are summer residents of Murray Bay, have gathered together and exhibited a group of paintings by un-

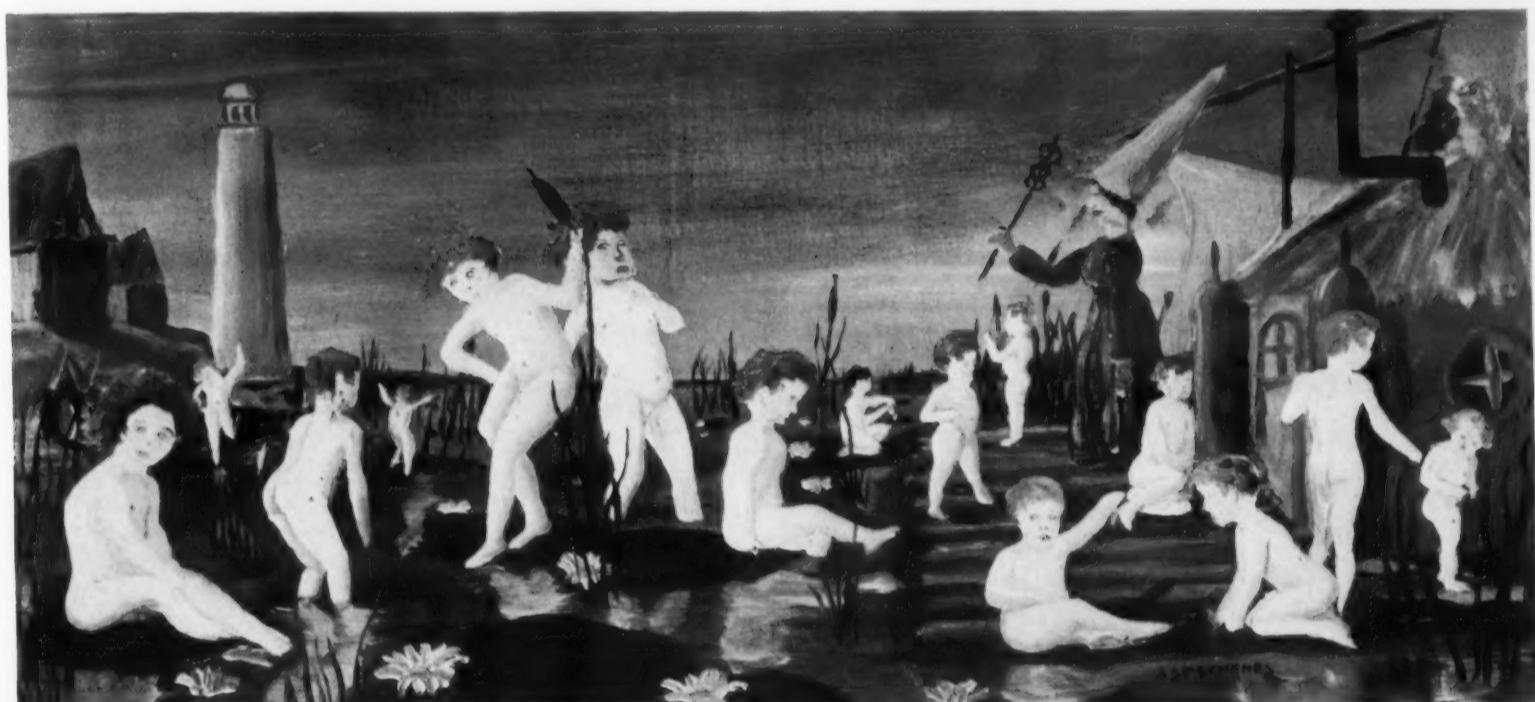
with the arid factuality of some self-conscious abstractionist. Nor are the meticulously realistic (in the manner of Gothic illuminations) landscapes with the novelist touch of *genre* by Yvonne Bolduc or the arithmetically logical arrangements of Adela Harvey far behind.

It is clear that these American French, about two centuries removed from the culture and tradition with which they are still intrinsically bound up, have drunk deep of a poetry of life which is not to be found in the standard books of verse. The candid relationship with nature, the delight in the unashamed beauty of the nude, the rich pageant of color, all belong to a civilization that had its roots not only in Poussin and Watteau, but in Villon and Voltaire as well. Everything possible should be done to encourage and perpetuate such a folk art on this side of the Atlantic.

A. M. F.

ROUNDABOUT THE GALLERIES: NINE NEW EXHIBITIONS

LIGHT in tonality and fresh in color are the paintings of Castelbarco, over thirty of which hang at the Marie Stern Galleries. The Venetian son-in-law of Toscanini, his is by no means a society exhibition by an artist whose slight talents are compensated



EXHIBITED AT THE EAST RIVER GALLERY

A FRENCH-CANADIAN "PRIMITIVE": "ROYAUME DES FEES" BY ALFRED DESCHENES, LUMBERJACK AND HOUSEPAINTER

tutored French Canadians of that region who paint exclusively in their leisure hours for amusement and self-expression. The result is a vision of even less sophisticated Douanier Rousseaus who, though probably no less charmingly unaffected in their simple way than similar informal painting which is being done throughout America in places still comparatively remote from standardized civilization, have a particularly endearing quality due undoubtedly to the purely Gallic origin of the artists and the special kind of tradition which obtains in French Canada.

Although this is scarcely the place to start a public debate on the subject, one feels like entering a protest against the use of the term "primitive" for this type of painting. The total absence here of affectation or preciousness is so counter to the idea of modern primitivism as practiced, for example, by the adherents to negroid forms, that this art deserves an appellation like "provincial" at once to distinguish it from the other variety and to classify its origin in the public eye. Even at that it is a moot point whether these French Canadians need the advance apologia of their untrained state, whether they might not well be presented to the world with the same silent assurance as is any bold concretionist.

Certainly the watercolors of winter scenes by Robert Cauchon, twenty-three-year-old blacksmith and carriagemaker, with their brilliant rendition of atmosphere and light albeit in uninventive composition, or the ambitious and lyric grand manner oils of the equally young Alfred Deschenes, ex-lumberjack and now a pepsi-cola-bottler, with their broad humor and yet vigorous, bursting search for the magnificent and eternal, offer stuff enough to compete

for by the gift for knowing the right people, as the list of names attached to the portraits in the first room might indicate. The works are seriously painted and, as most of the women happen to be both beautiful and distinguished, one can only compliment the artist on his resistance to the fashionable portrait commission ideal. Castelbarco has also, through the warmth and life of his flesh tones, successfully surmounted the difficulty of reproducing a heavily made up face with its tendency of looking either hard or artificial.

A true Venetian in his love of light, he introduces it liberally into his backgrounds which vibrate with delicate color, while the skies of his small landscapes are fluidly handled in the manner of the Impressionists. *Hommage to a Model*, a studio lay figure offering a bunch of flowers to a nude, and *Self-Portrait*, a study of a man's empty evening clothes set up on a chair, show an interest in pure painting that is disguised by the self-consciously amusing titles. The successful handling of flat, green water and atmospheric sky about to precipitate itself into rain, makes *Venetian Sails* one of the most attractive landscapes.

TWENTY drawings by Elizabeth Olds make up an exhibition at the A.C.A. Gallery called "Steel," and they forge, as the catalogue puts it, a bond of sympathy between the steel worker and the world outside. One is reminded of Sandburg's *Smoke and Steel* by the artist's poetic insight into her subject, for, in the graphic representations of the various processes in the mills, she makes the most pictorially of such scenes as *Tapping the Open-Hearth Furnace* and

(Continued on page 17)



FROM THE
ERDMANN SALE
ON NOVEMBER
15 AND 16 AT
CHRISTIE'S:
"JOSEPH
TAYADANEEGA,
'CHIEF BRANT'
OF THE SIX
NATIONS."
MEZZOTINT
AFTER GEORGE
ROMNEY,
WHICH
BROUGHT £252,
AND "LADY
HAMILTON AS
A BACCHANTE,"
AFTER SIR
JOSHUA
REYNOLDS,
PROOF STATE,
WHICH
BROUGHT £430



AUCTION RECORDS: THE LONDON MARKET

THE London salerooms have recently been witnesses to two important events that have had considerable bearing on the economic condition of the art market: the sale at Christie's of the famous collection of English mezzotints belonging to the late Martin Erdmann of New York and the largely publicized silver collection of "a Gentleman," generally known and widely stated in the daily press to have belonged to William Randolph Hearst, sold at Sotheby's at about the same time.

It is generally conceded that the Erdmann Collection proved the continued demand and excellent prices for eighteenth century mezzotints of important subject and rare state, many items bringing extraordinarily high sums.

The silver sale, on the other hand, showed that it is not always easy, in a somewhat slow time, to equal prices paid by an eager collector only a few years previously during, of course, a "boom" time. Nevertheless it was possible to draw the conclusion from the

Hearst sale that it was the silver less suitable to flexible demands of collectors, like the large and always expensive Elizabethan and early Jacobean items of decoration rather than utility, which suffered its greatest drop in price from the great days of 1930, while, on the other hand, the utilitarian silver of the Queen Anne and Georgian smiths indicated a much better tendency to maintain a uniform price level. The following table taken from the Hearst sale on November 17, shows some of the more important items, with their cost prices and the sums now bid for them:

| Item | bought | 1930 | £1,138 | £800 |
|-------------------------------|--------|------|--------|--------|
| Queen Anne tea kettle..... | " | 1929 | £1,550 | £800 |
| George II tea kettle..... | " | 1929 | £420 | £200 |
| William and Mary basin..... | " | 1929 | £837 | £650 |
| James I candlesticks (2)..... | " | 1930 | £506 | £370 |
| Charles I cups (2)..... | " | 1931 | £751 | £400 |
| Charles II sweetmeat box..... | " | 1929 | £3,038 | £2,650 |
| James II cups (2)..... | " | 1931 | £1,141 | £790 |
| Charles II beakers (4)..... | " | 1935 | | |



FROM THE W. R. HEARST SILVER AUCTION ON NOVEMBER 17: ONE OF A PAIR OF JAMES I CANDLESTICKS WHICH BROUGHT £650; ANOTHER OF A PAIR, OF JAMES II CUPS AND COVERS, BRINGING £2650; A QUEEN ANNE TEA KETTLE, DATED 1706, BROUGHT £800

ART THROUGHOUT AMERICA

ST. LOUIS: ACCESSION OF AN IMPORTANT FLORENTINE TRIPTYCH

THE relatively few examples of mediaeval painting in the collections of the City Art Museum have recently been supplemented by a monumental altarpiece measuring sixty-one by seventy-six inches in triptych form dating from the early years of the fifteenth century. The painting is by Lorenzo di Niccolo Gerini, a Florentine who worked at the end of the fourteenth and the beginning of the fifteenth century, and represents the Madonna and Child enthroned, supported on the right by a panel representing St. Sebastian and St. Francis and on the left by a representation of St. Christopher and St. Blaise.

The triptych is installed in the mediaeval chapel in a position corresponding to its original placement and will recall to the visitor the essential architectural function of practically all mediaeval painting. With few exceptions, all the panels of this period which we now see as separate items were originally parts of a larger scheme and are, therefore, fragments of a complex composition designed to be decoratively effective when seen at a distance in relatively subdued light.

The basis of mediaeval painting in Italy and the rest of Europe was the extremely stylized and non-realistic art of Christian Byzantium. The Byzantine style was peculiarly suited to the expression of the mystical philosophy of the Eastern church but was less adapted to the more realistic and humanistic temper of the Latin countries. The humanizing tendencies at work during the thirteenth century were given full expression in the painting of Giotto di Bondone, who became the leader of the Florentine School and transformed the traditional style into a vehicle for vivid narrative and the portrayal of individual human emotions. The impress of Giotto's genius was so profound that his style persisted well into the fifteenth century in the face of the sculpturesque innovations of the early Renaissance.

Lorenzo di Niccolo Gerini belonged to the last generation of these belated followers of Giotto. The precise dates of his birth and death are unknown, but he is first heard of as assisting his father and teacher, Niccolo di Pietro, at Prato in 1392. Between 1399 and 1401 he shared with Niccolo and Spinello Aretino the painting of the *Coronation of the Virgin* for the Church of Santa Felicità now in the Accademia at Florence. In this work the style of Lorenzo is hardly distinguishable from that of his older collaborators. During the period which followed, Lorenzo's work was strongly influenced by Spinello Aretino, who seems to have had the largest share in the formation of his style.

Scholars in the field vary in their dating of the present work but it can be placed fairly certainly within the first decade of the fifteenth century, possibly as early as 1402, the date of a polyptych in the Church of Terenzano near Florence, which it closely resembles. In the work of this period students note the effect of study of the style of Taddeo Gaddi as well as the more immediate presence of Spinello. There seems to be a consensus of opinion that the work of this period represents the height of Lorenzo's attainment.

The three panels, in accord with the usual practice of the time, were prepared for the actual painting with coatings of fine white

plaster or gesso in which a linen fabric was laid as an additional binder. On the smooth white surface resulting, the cartoon or preliminary drawing was traced with a point, or stylus. Traces of this are still clearly visible. The painting itself was built up with powdered pigment mixed with egg as a binding medium which, when dry, provided a hard, durable film. Since the tempera process admits of correction only to a very limited extent, the whole painting had to be planned out carefully in advance. The areas to be covered with gold leaf were first prepared with a red clay, or bole, which served to give the superimposed gilding its required warmth of tone. After the application of the leaf, ornamental detail was stamped into the surface with special dies.

The result of this carefully worked out process was a structure and surface remarkably resistant to the corrosion of time. Considering the hazards of five centuries it is remarkable that so much has survived of the original painting of the triptych and of many of its contemporaries.

Both the composition and the color of the triptych are very pleasing. The figures have the calm dignity typical of the fourteenth century style at its best and in their proportions avoid most of the defects which are apparent in much late Giottesque work. The drapery is treated with simplicity and breadth which does much to counteract a tendency to crowd the figures into a restricted space. The color shows a preference for muted tones of orange and yellow, which are used as effective foils for the blue of the Madonna's robe. The subtlety and harmony of the color combinations show that the artist was a more able colorist than most of his contemporaries.

St. Christopher, the patron saint of travelers and special protector against the hazards of tempest, fire and earthquake, St. Sebastian, the deliverer from plague and the pa-

tron of the archers, and St. Francis of Assisi, are all of frequent occurrence in devotional and votive paintings and sculptures of the period. On the other hand, St. Blaise, the martyred bishop of Sebaste and the adopted patron of the woolcombers craft, occurs relatively infrequently. It is, therefore, likely that St. Blaise indicates either that the altarpiece was the gift of the woolcombers' fraternity or that it was given by an individual who was a member of that craft.

MINNEAPOLIS: A SHOW OF NEAR EASTERN EMBROIDERIES

THE reconstruction of past civilizations from bits of bone, bronze, pottery, or fabric has a perennial interest for all those who look to history for an explanation of the growth and spread of racial cultures. Silent witnesses of customs that are disappearing or have disappeared, they testify to certain facts that, without their evidence, would not be ascertainable.

So it is in part with embroideries, of which a group from the permanent collection is now on view in the textile gallery of the Minneapolis Institute of Arts. These emanate from the Mediterranean area and the Near East, and speak, in their pattern, form, and color, of the interlocking influences of that part of the world which has done so much to shape our own civilization.

The identifying of these pieces, whose forms, purposes and stitches vary with the different localities, is a recently discovered page in the field of Near Eastern research. Color, stitch and pattern are of the first importance in determining the age and provenance of embroideries. Of the patterns most commonly used, eight are easily recognizable in their basic form. These are the rose spray, the mosque and cypress, the king, the queen, the glastra, the Naxos pattern, which derives from the king motif, the hexagon and diamond, and a final pattern wherein a frieze of birds appears. These patterns can be varied or combined indefinitely, and it is when this happens that it becomes difficult to read the origin of the embroidery.

In the current exhibition a series of Turkish kerchiefs illustrate the first named of the forms. Similar objects illustrate the mosque and cypress design and these are embroidered with silk and gilt threads. Flowers and other plants are frequently added, giving the whole the appearance of a garden of extraordinary grace and richness, the colors being generally in tones of pink, salmon, brick red and greens, blues and yellow.

The king pattern is illustrated in a bed valance attributed to Rhodes because the workmanship seems to be typical of that island. Most beautiful is another pattern suggestive of the Near East which ap-



EXHIBITED AT THE MINNEAPOLIS INSTITUTE OF ARTS
AN EMBROIDERED PILLOW CASE FROM NAXOS (DETAIL)

assimilated the many influences to which they were subjected. These embroideries, not before exhibited as a group, have come

to the Archipelago and even further afield. This is the frieze of animals, particularly birds, flanking vases or trees. The motif suggests a Byzantine origin, and in many localities this is not inconceivable.

Three examples of this pattern may be seen in the Institute's collection, two of them coming from Azemmour in Morocco, and one from the Dodecanese. The former, embroidered in red silk and showing two birds flanking a vase with intervening animal forms and vase shapes, are more reminiscent of Byzantium than the latter, which portrays a series of birds face to face with their tails touching, in black.

Animals appear in a less studied fashion in the embroideries of Crete, which are among the most delightful of this entire group. The Cretan pattern is usually in the form of a frieze, since the most popular use of embroidery in Crete was a skirt border. The patterns are a combination of floral, human, and animal motives executed with a freedom and wealth of detail that gives them great charm. Sirens, fantastic animals, double eagles, and humans sport about in a floral decor in a most engaging fashion. Two strips of Cretan embroidery are included in the exhibition, and they will show how this people

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to the Institute from various sources. They constitute an important part of the museum's textile collection, for they represent examples executed before the deterioration attendant upon a mechanical age had set in. In them one can read much of the history of commerce and design in the Mediterranean region.

BUFFALO: A FIRST PUBLIC SHOWING OF THE HANLEY COLLECTION

THE Albright Art Gallery has put on exhibition until December 22 the French and Spanish paintings from the private collection of Mr. T. Edward Hanley of Bradford, Penna. Mr. Hanley's collection has never before been publicly shown; indeed, no item from it has ever been loaned by him for exhibition. He has been known as a collector for some time, and has particularly acquired works by Duveneck and Blakelock, among Americans, which will be exhibited later with his other American and English paintings.

So little is known of this remarkable collection that its quality and range must come as a surprise. Notable among the French paintings on view is a late watercolor by Cézanne, *Portrait of Vallier*, of which a version in oil exists. This famous watercolor is powerful in expression and has a profound and tragic contemplation. There are five works by Derain, and three early Picassos. Of the latter, one gouache seems to have expressed all that Aubrey Beardsley intended to convey in his figures, while another, *Au Moulin Rouge* (1901), shows strongly the influence Toulouse-Lautrec had on the painter. A fine early portrait head, as well as two later drawings, represent Degas, and three excellent half-length portraits represent Renoir with distinction.

Many of the works collected by Mr. Hanley are intimate in size, and present among the superb small paintings are a *Head of Christ*, by Manet, a girl's head by Carrière, in which the local color is unusually vivid, a self-portrait by Courbet, a girl's bust portrait by Mary Cassatt, a charming still-life by Fantin-Latour and a small gouache by Rouault. Among the larger canvases there is a superb Pascin, a Géricault, a late Utrillo, a Forain, a notable Toulouse-Lautrec and two works by Zygmunt Menkes, while drawings include the work of Daumier, Modigliani and Seurat. Two fine pieces of sculpture are included in this partial showing of the collection: a male head by Despiau and a small figure by Renoir.

New Exhibitions of the Week

(Continued from page 13)

The Iron Begins to Flow. But these drawings are more than pictorial achievements. They dramatize the power of blast furnaces and forges, with all their glowing fire, and quite unsentimentally they show the part of men who stoke and pour steel and keep the vast process in motion.

If the part of the individual man seems small in the huge panorama, one never loses sight in these drawings of the essential function of labor as a whole. In *Company Houses* Miss Olds has created one of the most telling aspects of these men's lives, by silhouetting the pattern of a row of identical houses against a background of furnaces whose chimneys pour forth smoke that glows in endless swirls and explosions of sparks. An excellent draughtsman, her studies of individual expressions, such as *Twenty Years a Steel Worker* and *Waiting Their Turn to Testify* show her ability to portray the essentials of a face with economy and force.

DELICACY of tone and a sure feeling for line distinguish the watercolors of Irving Brokaw which are on view at the Studio Guild. The flower compositions, particularly one called *Petunias in Purple Vase*, translate the fragile quality of these flowers to paper in an individual manner. This is the third one man show of a champion skater who is also an industrious watercolorist. Precision and balance, common to both arts, are manifested in this attractive group of paintings. Margaret Lukens' landscapes fill another room of the galleries. They are flatly executed in agreeable and simple color harmonies, most characteristic of her style being two paintings made in Maine. *Farm Buildings, Ogunquit* and *Church, Kennebunkport* are well designed canvases, carrying with them the sense of this lovely region. Alice Sloane Anderson's paintings show her interest in pattern whether she is working at Martha's Vineyard or in the South. *Tryon, North Carolina* uses effectively the lines of an orchard planted on a hillside to create a firm design.

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Balcony Blues is an unusually successful study in perspective, the relationship between the foreground elements and a misty distant tain range being interestingly worked out.

AN AMERICAN, Thalia Malcolm, has so heartily espoused the modern aesthetics of France, which she has elected as her home, that her paintings, currently showing at the Durand-Ruel Galleries, genuinely capture the spirit of the school that derives from Cézanne and the Post-Impressionists. Her landscapes are structural, warm with the sunny atmosphere of Southern France, and colorful with the basic hues of blue, green and changing red. The small *Garoupe Beach* reflects all the pleasant decorative character of Thalia Malcolm's art. Her still-lifes and her painting of a vase of sunflowers are commendable for their simple pattern which is based on flattened areas of harmonious colors. A faltering draughtsmanship, however, restricts the efforts of the artist who, as a result, is unable to cope with the complicated forms she chose to depict in her painting, *Black Forest*.

PORTRAITS by Dorothy Drew at the Findlay Galleries betray the Southern background of the artist as well as that of most of her subjects. There is a dreamy, romantic quality in her interpretations of character which fits charmingly the beautiful women whom she paints. This is academic work, but the artist has a grace of style entirely her own. She has a tendency to painting her subjects in costume, and in the portrait of *Frances* the drapery around the shoulders and the pose of the sitter are reminiscent of Florentine portraiture. The portrait of *Mrs. John Stilwell* is one of the outstanding works in this group, being a sympathetic interpretation of a typical Southern woman, graceful in line and harmonious in color.

AT THE Decorator's Club the flower paintings by Mary Rodman augment the exhibition of decorative work by Marion Howard. Unusual combinations of such flowers as nasturtiums and anemones give a novel effect to some of Miss Rodman's flower studies. A panel depicting undersea life gives her another opportunity for an imaginative composition. For the most part, however, this is painting designed mainly to take its place in a decorative scheme rather than to exist as independent art.

POWER O'MALLEY'S homespun pictures of Ireland are being shown in the current exhibition of the Ferargil Galleries. The artist has spent the past two years in his native country, living and working in the rugged island of Inishere off the coast of Galway. There are landscapes, portraits of the good, plain folk of Erin and several religious subjects so familiarly treated that it requires the title to signify their expression of faith. For instance, it is a peasant girl—and an Irish beauty—that represents the Virgin of the Annunciation.

Power O'Malley is more occupied with subject than with the processes of his medium, but his academic paintings have virtue in their honesty.

THE group of sporting paintings now hanging at the Newhouse Galleries has the charm inevitable to the gallop of horses across fields, in or out of real life. Henry Alken is represented by several examples which have somewhat the quality of primitive painting in the stiff drawing and in their faithful presentation of the costumes of the period when horses pulled the stage coach. One delightful pair depicts a lively team of horses with extremely staid occupants in the coach, while its mate shows the *bon ton* in gales of merriment, drawn by horses whose performance is a model of restraint. John Ferneley is represented by two rather solemn paintings of prize or race horses. James Seymour who preceded the above two painters by about a century, painted the most attractive picture in the show, a personable eighteenth century groom who holds a horse so archaic in its lines and posture as to make one hesitate to consign him to any century at all.

PAINTINGS of the last two years by Henry Schnakenberg are now on view at the Kraushaar Galleries. An honest naturalism, unmarred by any gleams of imagination, characterizes these pictures. Most successful are a series of portraits in which the artist's strong drawing is happily combined with warm flesh tones. Among the landscapes *Green Mountain Flyer*, with its clear greens and blues, is outstanding. *Morning Doves*, which shows these birds rising through blades of wheat, has a virtuoso quality in the heavy impasto describing the grain that has a distinctly unpleasant texture.

The Art News of Paris

IN a day when the cult for freedom of artistic expression has assumed the proportions of a fetish, the title of the Surindépendants seems a wholly superfluous label to attach to the exhibit which opened during November at the Porte de Versailles, for in reality the artistic iconoclasts and free thinkers are following a tradition in every way as pernicious as that of the Academy itself. Instead of individual experiments by the latest generation of painters, the exhibition on every hand gives back echoes of the original innovators of modern art. Nissim, Benno and Mayo, in their constructions reminiscent of prehistoric skeletal remains, pay more than superficial homage to Picasso, while Bucaille is one of the many "independent" artists to whom the lunar horses of Chirico have had too evident an appeal. The same artist also pays a compliment to Dali, as do Delfau, Hérod and Schupner. Klee is another painter whose stamp, though less evident in Paris than elsewhere, is visible in a host of émigrés from his own country.

The danger of abstraction, which acts as an anaesthetic upon any but the most vigorous personality, is demonstrated by a large number of non-representational works among which, in sharp contrast, stand out the paintings of Geza Szobel, the *Reflets* of Fedor Lovenstein, remarkable for its rich luminosity, and the figures of Greta Knudsen. A similar vitality is to be found in the New York scene of Alice Halicka, one of the most feminine artists since Laurencin, who offers a personal impression of this ant-like civilization. Contrary to what is generally seen, she has appreciated the fragile qualities of steel and cement and her skyscrapers seem on the point of dissolving into seas of light. Beaudin, though cold and obscure in his allegories, is a painter whose horses are inspired neither by Chirico nor Phidias, a distinction worthy of recording.

THE season at the Galerie de l'Elysée opens with an exhibition of the works of Guillaumin which is greatly to be welcomed by reason of this painter's general neglect in favor of his better known companions in Impressionism. Though an important contributor to the group and one whose painting was greatly esteemed by Pissarro in particular, his name has steadily declined in popularity since his day while his works have been more and more rarely seen. Guillaumin's sensitiveness to effects of light over the damp, heavy land of the Massif Central which he elected to paint was heightened by the peasant's life he voluntarily assumed in order to better penetrate his subject. This rough existence lent a solidity which sets Guillaumin apart from the other Impressionists, his canvases being further notable for effects of air and distance which are realized in rich tones.

CUBIST paintings contrasting with line etchings based on nature by Louis Marcoussis are to be seen at the gallery of Jeanne Bucher. This contradiction of styles is all the more enigmatic for the fact that the artist's technical equipment is equally proficient in both fields and that, contrary to the accusation often directed at abstractionists, Marcoussis is an excellent draughtsman and engraver. Here may be compared a cubist *Portrait of André Breton* with a delicate black and white dry point version of the subject, neither style in the least impinging on the other. But inevitably, the ease with which his subject is condensed into a formula in the abstract works leads one to believe that this manner, and even his magnificent color, is a firework display to disguise an honest love of reality.

DURING the first days of 1938 there will be held in Vienna an exhibition of the new accessions of the Kunsthistorisches Museum, introducing to the public the gifts and purchases of the past year. At the head of the list are a series of late Gothic Tyrolean paintings, among which stands out a *Crucifixion* from the monastery of Wilten, the companion pieces of which have already gone to the Innsbruck Museum. By the Master of the Hapsburg Portraits is a *Madonna and Child* at one time exhibited among late Gothic works at the Lucas Galerie, and from a private English collection comes the portrait of a youth by Hans Burgkmair. A further announcement concerns an exhibition scheduled for the coming Spring which will be devoted to the Gothic art of the Danube region comprising painting and sculpture from Upper and Lower Austria from the fourteenth to the sixteenth centuries.

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The Art News of London

THE death of the most fashionable portrait painter of the twentieth century, Philip de László, occurred simultaneously with an important exhibition of sixty-three of his works at the Wildenstein Galleries which had been organized for the benefit of the Artists General Benevolent Institution. Coming at a moment when he was thus in the public eye, it was a suitable closing chapter of a brilliant and successful career, during the course of which László painted the crowned heads, the most distinguished statesmen and noted beauties of his time. In an appreciation of his art it may be said that, in his sense of filling a canvas, his facile technique and in his brilliant and flattering interpretations of his sitters his work ideally filled the requirements of the public portrait commission. The theatrical sense that pervades László's paintings makes them drawing room portraits in the most formal sense of the word.

Of the new works on view one of the most striking is the *Portrait of the Duke of Connaught* who, with cloak and military orders, is depicted with authority appropriate to the Council Room of the Royal Society of Fine Arts for which it is destined, and of which the Duke is President. Equally adequate for their purpose are renditions of the King and Queen and various members of the Royal Family, while his most brilliant work is *The Late Ernest Rutherford, O.M., F.R.S., 1st Baron Rutherford*, dashingly painted with the artist's characteristic, sweeping brush strokes. László's lack of subtlety is seen in the rather obvious public aspect in which he has chosen to show the Archbishop of Canterbury. Perhaps his most satisfying works are his children's portraits such as *Elna Margaret Ramsden*, with its graceful disposition of the figures and fluttering blue ribbons, an unexpected note being struck in *Olive, Daughter of the late Professor Trouton and Mrs. Trouton*, a charming study of a shy child.

THE unfailing interest evinced by the English public in the art of portraiture, so interwoven with tradition and based on the admirable examples of their great eighteenth century, is shown again this year in the forty-sixth annual exhibition of the Royal Society of Portrait Painters. It would be hard elsewhere to muster up as many solid, serious works by capable painters or to find such response on the part of the public as in this show. As is general, however, interest is divided between the personality and prominence of the sitter and the artistic value of the paintings themselves. Unfortunately, the latter often progresses in an inverse ratio to the former, though there are also some notable exceptions, as Arnold Mason's full length formal rendition of *Sir Herbert Smith, Bart.*, in which the artist has been successfully inspired by the arrangements of Velasquez. Maurice Codner has done an efficient piece of work on *The Lord Mayor of London in his Coronation Robes* and Oswald Birley effectively renders the charming Countess of Ronaldshay. A whole series of ready-made portrait busts are offered by R. G. Eves, among which choice goes to his *Leslie Howard*. Pictorial quality rather than likeness has, on the contrary, been sought by Ethel Walker, resulting in more attractive canvases, but ones which to the English public fail in their essential function.

WATERCOLORS by Geoffrey Birbeck at the Goupil Gallery show the influence of the South on a characteristically English painter. Formerly noted for his dark, though vigorous canvases, Birbeck now presents a series of works of Venice in which his palette has perceptibly cleared and brightened. *The Salute in the Sunlight* and *The Red Curtain* show this with good effect, it being felt that the transformation is in every way a spontaneous one, based on a genuine feeling for his subject. This, and the painter's sound grasp of architectural drawing, make this an unusually agreeable show.

AN artist long known to the English public, Glen Philpot, is currently showing seventy-one oils and watercolors at the Redfern Gallery. Among these may be clearly seen the change that this painter's style has undergone in the last few years when he first broke away from the rather precious, academic work of his early manner to follow a bolder invention and freer designs. The technical difficulty which at first marred these innovations has now been successfully overcome, as shown in *Garden after Rain, Cannes* and an attractive arrangement of Spring flowers.

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FLORENCE, ITALY

The Art of the Maya

(Continued from page 9)

animals in juxtaposition. The general style of this form of decoration is typical only of this one Maya region.

Among the most interesting features of the Maya exhibition is the group of polychrome bowls and vases. These are very well preserved and afford perhaps the finest opportunity to appreciate Maya ingenuity. The colors used are dull but rich in tone, and the unknown pigments have proven to be of amazing durability. The designs are frequently of a religious nature, highly symbolic, but often they lend themselves to domestic chores and express only the caprice of a Maya household artist. Such must have been the case in the vase with the alert little monkey extending his arms to the curious gaze of a generation several hundred years younger than he, his cream colored face obligingly furnishing a handle to observers too frightened by his accumulated worth and prestige to take advantage of it. Such must also have been the case with the long-bobbed warrior, squatting on unseen terrain, with what seems to be a large marshmallow on the end of his spear.

The jade carvings, amulets, earrings, beads and pendants are also a testament to the finished art of the Maya, as are the clay figurines, the ocarinos and whistles and the various fragments of sculpture.

In one gallery is a delightful reproduction of the small palace of Xlabpak, and in another those articles primarily of anthropological interest. Here the visitor finds the skull of a Maya chief, with three turquoise stones inlaid in his front teeth and a jade bead adhering to the roof of his mouth. The turquoise inlay was a mark of his rank and importance; the jade bead was probably inserted after his death to insure the warrior's having bread in heaven. Shells, cocoa beans and Quetzal feathers were Maya money; and copper bells which tinkle like our sleigh bells suggest that all was not somber ceremony in Maya celebrations.

Of great interest to the visitor who is hearing of the Maya for the first time is the twelve inch figure of a Maya priest, the only wholly modern touch in the entire exhibition. The artist responsible for the great amount of research work involved in such an accurate recreation is Mr. Benjamin Kurtz who spent twenty-two weeks in the execution alone of this figure. First modeled in clay, then cast in plaster and painted, the statuette represents a Maya priest as he would have appeared during an elaborate ceremonial. His jade collar covers his shoulders and reaches his elbows like a shawl; his headdress is an elaborate concoction of serpent heads and Quetzal feathers. The weight of this, added to the numerous jewels and accoutrement of his girdle, demands the support of a rudder-like device which trails him as he moves, bearing part of the great weight which these adornments must have imposed upon him, and enabling him to move the few steps to the altar and back which the performing of his sacred rites required.

Of all possible exhibits for an art museum to present, the Maya exhibition at the Baltimore Museum probably comes closest to pleasing "all of the people all of the time." The art student will find much to admire and study in the current showing; the amateur will find this style of art, curiously like Egyptian and Chinese art and yet so wholly different, of irresistible fascination and beauty. And the younger patrons, ever the frankest promoters or censors of any museum, will find here romance and adventure—all the imagined and unimagined charms of an ancient warlike people who are still wrapped in mystery, yet offer to the inquisitive such tangible evidence of their remarkable existence as the giant heads of their Sun God, with his crossed eyes and filed teeth; their seemingly ineffectual stone implements; their truncated pyramids almost successfully hidden by earth and palm trees; their delicately colored picture writing as it is illustrated in the only three extant books of the Maya.

Mr. R. J. McKinney, Director of the Baltimore Museum, called upon almost every authority in the field of Maya art for assistance in the presentation of the Maya exhibition. Among those whom the Museum robbed with kind permission are: Dr. Frans Blom of the Department of Middle American research at Tulane University, Dr. Horace H. F. Jayne and Dr. J. Alden Mason of the University Museum of Philadelphia, Dr. H. J. Spinden of the Brooklyn Museums, Pierre Matisse, The Field Museum of Natural History, the National Museum in Washington, the Detroit Institute of Arts, the Museum of the American Indian, the Peabody Museum of Archaeology and Ethnology of Harvard University, and the Walters Art Gallery.

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COMING AUCTIONS

Leeds-Cromwell Furniture and Decorations

ENGLISH, American, and French furniture, Oriental rugs, antique fabrics, Chinese porcelains and statuettes, fine English and French silver and Sheffield plate, and other decorations will be sold by auction the afternoons of December 10 and 11 at the American Art Association-Anderson Galleries. The collection, comprising property of William B. Leeds of New York, property of Mrs. George Cromwell (removed from her Staten Island home, "Fairview"), property of Godfrey Preece, Westbury, L. I., and others, will be on exhibition beginning Saturday, December 4.

In the English eighteenth century group of furniture there is a wide variety of Sheraton, Chippendale, and Georgian mahogany pieces, and the decorations of that period include a rare Carolean



LEEDS-CROMWELL SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
YUNG CHENG AND K'ANG-HSI CORAL RED PORCELAIN VASES

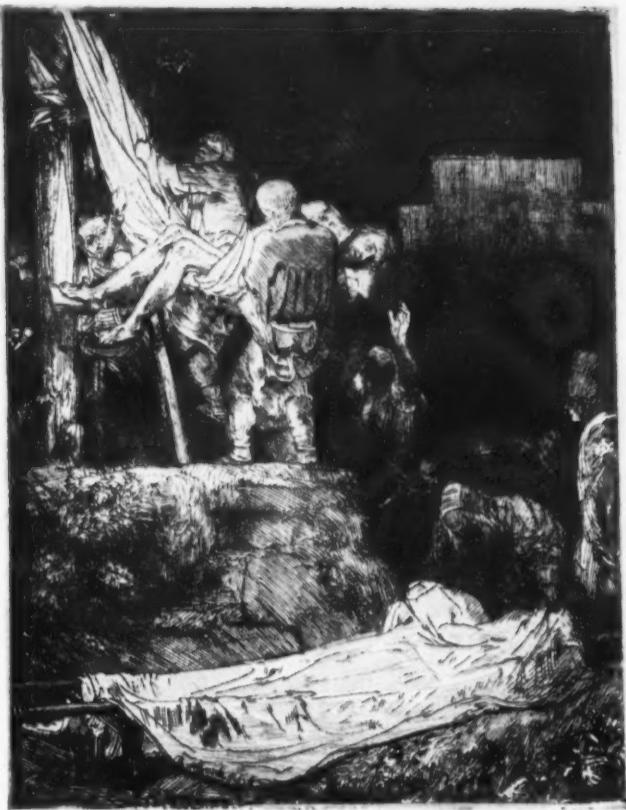
stumpwork picture. Of association interest among the American pieces are a Sheraton mahogany cylinder front secretary bookcase (New York, about 1800) which was formerly owned by the eminent Quaker, Elias Hicks (1748-1830), Jericho, L. I., and a cherry Pembroke table formerly owned by Abigail Hicks of Jericho, L. I.

Chinese single-color and decorated porcelains and pottery feature a pair of vigorously modeled Wei stoneware equestrian statuettes; a carved and polychromed wood statuette of Kuan Yin, attributed to the T'ang Dynasty (a similar statue is in the Buckingham collection in Chicago); and a sculptured stone Wei figure from Hsiang Tanssu near the famous caves of Lung-men in the Province of Shansi. Also of note are a pair of K'ang-hsi or Yung Cheng *famille verte* porcelain potiches with covers and a pair of Yung Cheng coral red porcelain beaker vases with *famille rose* decoration. Two important Chinese ceremonial carpets, one K'ang-hsi or Yung Cheng, the other Ch'ien-lung, come up in the group of Oriental rugs in the sale.

There is a fine group of English and French silver and Sheffield



LEEDS-CROMWELL SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
SPANISH NEEDLEPOINTED CRIMSON VELVET ANTEPENDIUM



PENROSE SALE: PLAZA ART GALLERIES

REMBRANDT: "DESCENT FROM THE CROSS BY TORCHLIGHT"

plate in the sale, including an important Louis XVI silver *soupière sur plat* by Jean Baptiste François Chéret, Paris, 1787, weighing about one hundred and sixty-two ounces; a fine two-handled wine cooler, London, 1875, and an Adam armorial salver by Charles Stuart Harris, London. Among the sixteenth to eighteenth century embroidered velvet and brocade hangings, coverlets, and cushions are Spanish and Italian needlepointed velvet ecclesiastical vestments of the sixteenth and seventeenth centuries.

Juilliard Tapestries, Furniture & Paintings

ART property from the estate of the late Frederic A. Juilliard will be auctioned at the Plaza Art Galleries on the afternoons of December 9, 10 and 11, following exhibition from December 5.

The late Mr. Frederic A. Juilliard, who was known as a discriminating collector, accumulated over a period of years, an extremely noteworthy collection of antiques, rare tapestries, silk rugs and other fine objects of art, besides inheriting the famous collection of his distinguished uncle, the late Mr. A. D. Juilliard, which he further enhanced with his own accumulations.

There are "museum" tapestries including a set of three Daniel Leyniers, "Teniers" tapestries of Brussels eighteenth century weave. The fact that all the cartoons are the work of David Teniers the Younger and that Daniel Leyniers was probably the most famous dyer among the weavers of Flanders, makes this set one of the highlights of the sale. The three panels are woven in the finest highloom manner and are executed in vivid polychromy. Atop each in the center is a coat of arms. The subjects include *Boers Carousing*, *The Fish Mongers* and *The Boer's Family*. The first shows a gathering of revelers in the courtyard of the village tavern drinking, dancing and lovemaking; the second shows a group of fish merchants watching fishing folk unload the day's catch from an anchored fishing boat; the last shows a group of villagers admiring a new arrival as the proud father looks on. There is a set of six Beauvais marine tapestries, of the eighteenth century, representing Mediterranean harbor scenes. One of these panels is signed "I.N.T.O." and dated 1776.

Italian, Spanish, French and English period pieces are outstanding among the furniture. There are three pieces signed by the well known cabinetmaker F. Linke, of Paris: a rosewood and tulipwood inlaid *cuirre doré* mounted oval salon table, a mahogany *cuirre doré* mounted and leather top ministry desk and a tulipwood inlaid cylindrical roll top *cuirre d'oré* mounted ladies' desk. Other French pieces include a rosewood inlaid *cuirre doré* mounted Louis XV commode signed "C. M." and a Louis XV kidney shaped mahogany *cuirre doré* mounted writing desk.

Notable also are the fine Oriental rugs which include a Tabriz silk carpet with medallion center and mosaic border, twelve feet by sixteen feet, and a palace silk carpet with a replica of a small rug

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JUILLIARD SALE: PLAZA ART GALLERIES
"THE BOER'S FAMILY," A "TENIERS" BRUSSELS TAPESTRY

woven in the center, executed in turquoise and gold on a pale blue field. A number of French tapestry rugs include an Aubusson carpet and a Louis Philippe Aubusson rug.

Among the oil paintings is *Peasant Village Scene* by Jean Charles Cazin, *The Cardinals* by Jean George Vibert, a religious panel, *The Adoration, Still-Life* by J. Robie and others of equal importance.

Penrose Collection of Prints and Engravings

OLD MASTERS from the collection of Boies Penrose of Devon, Pennsylvania, together with modern etchings and engravings from other sources will be dispersed at public auction at the Plaza Art Galleries on the evening of December 9, following exhibition from December 5.

Among the prints assembled by Mr. Penrose are examples from the collections of Mary Jane Morgan, Shell, Arozarena, G. Storch of Milan, Heibich, Burleigh James, and Prince Parr.

Outstanding are *Ecce Homo* or *Christ Before the People*, *First Oriental Head*, *Christ Among the Doctors*, *Christ Disputing with the Doctors*, *A Lion Hunt*, *The Descent from the Cross by Torchlight*, *The Synagogue*, *The Rest in Egypt*, *The Holy Family with St. Joseph* and *Adoration of the Shepherds* by Rembrandt; *The Milkmaid* by Van Leyden and Dürer's *The Promenade* and *Erasmus* are also important.

In the contemporary group we find *Portrait of Leonard Gow*, *Portrait of Dr. Noble* and *The Fishmarket, Venice* by Muirhead Bone; *The Black Silk Dress*, *Viba* and *Amberly Boy* by Gerald Brockhurst; Sir David Young Cameron's *Thermae of Caracalla* and *Culzean Castle*; Felix Buhot's *The Cabstand*, and Pennell's *Le Puy*.

Blampied's *The Stranger* and *The Argument*, McBey's *Brightling Sea* and examples by Whistler, Millet, Bracquemond, Benson, Haslam, Austin, Eby, Heintzelman, and others of equal importance, complete the catalogue.

Paris: Old Masters and French Furniture

A SALE of valuable furnishings and paintings by old masters, including examples of El Greco, Corneille de Lyon, Nattier and Van Loo, property of an ancient French family, will be held at the Galerie Jean Charpentier on December 21 under the direction of M. Roger Glandaz, following exhibition from December 19.

The Greco, which represents a *Crucifixion*, is among the fine authenticated works of the master, comparing favorably with the examples now on view at the Galerie des Beaux-Arts. Of an equally high quality is the Corneille de Lyon male portrait, works by this painter being extremely rarely seen in the sale room. Colored eighteenth century prints and engravings and antique porcelains, faïences and bronzes are complemented by fine furniture of the Louis XV and Louis XVI periods, many of the pieces bearing the marks of famous makers.

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GALLERY

EXHIBITION

DURATION

| | | |
|---|---|---|
| A. C. A., 52 W. 8..... | Elizabeth Olds: Paintings, to Dec. 11 | |
| American Academy, 633 W. 155..... | Vedder: Memorial Show, to April 3 | |
| American Artists School, 131 W. 14..... | Paintings, Sculpture, Prints, to Dec. 31 | |
| American Place, 509 Madison..... | "20": Retrospective, to Dec. 27 | |
| American Salon, 40 E. 58..... | John Ludlum: Paintings, to Dec. 31 | |
| Architectural League, 115 E. 40..... | French Paintings, Dec. 6-18 | |
| Arden, 460 Park..... | Joseph Binder: Graphic Design, to Dec. 12 | |
| Argent, 42 W. 57..... | Group Show: Portraits of Children, to Dec. 17 | |
| Artists, 33 W. 8..... | Members: Paintings, to Dec. 11 | |
| Art Students' League, 215 W. 57..... | Group Show: Paintings, Dec. 5-Jan. 1 | |
| Babcock, 38 E. 57..... | Earl Kerkam: Paintings, to Dec. 25 | |
| Barbizon-Plaza, Sixth Ave. at 58 | Baccante: Paintings, Sculpture, to Dec. 18 | |
| Boyer, 69 E. 57..... | Eilshemius: Paintings, to Dec. 11 | |
| Brooklyn Museum..... | Contemporary Silver, to Jan. 23 | |
| Brummer, 53 E. 57..... | François Pompon: Sculpture, to Dec. 31 | |
| Buchholz, 3 W. 46..... | Maillol; Sintenis: Sculpture, Dec. 4-30 | |
| Carstairs, 11 E. 57..... | Modern French Paintings, Dec. 7-21 | |
| Contemporary Arts, 38 W. 57..... | Louis Legrand: Pastels, Dec. 7-31 | |
| Delphic Studios, 44 W. 56..... | Group Show: Paintings, Dec. 6-24 | |
| Downtown, 113 W. 13..... | Stoller: Sculpture, to Dec. 31 | |
| Durand-Ruel, 12 E. 57..... | Dorothy Varian: Paintings, to Dec. 11 | |
| Durlacher, 11 E. 57..... | Thalia Malcolm: Paintings, to Dec. 11 | |
| East River, 358 E. 57..... | Old Masters: Drawings, to Dec. 11 | |
| Federal Art, 225 W. 57..... | French Canadian Primitive Paintings, to Dec. 24 | |
| Ferargil, 63 E. 57..... | Posters, to Dec. 20 | |
| Fifteen, 37 W. 57..... | Power O'Malley: Paintings, to Dec. 13 | |
| Findlay, 8 E. 57..... | Addison Burbank: Watercolors, Dec. 6-20 | |
| French Art, 51 E. 57..... | J. Paddock: Paintings, to Dec. 11 | |
| Freund, 50 E. 57..... | Dorothy Drew: Paintings, to Dec. 11 | |
| Grand Central, 15 Vanderbilt..... | Modern French Paintings, to Dec. 20 | |
| Grand Central, 1 E. 51..... | Channing Hare: Paintings, to Dec. 18 | |
| Hammer, 682 Fifth..... | Gordon Grant: Paintings, to Dec. 12 | |
| Harriman, 63 E. 57..... | Max Kalish: Sculpture, to Dec. 11 | |
| Harlow, 620 Fifth..... | Fabergé: Jewelry, to Dec. 22 | |
| Keppel, 71 E. 57..... | Susanne Eisendieck: Paintings, to Dec. 14 | |
| Kleemann, 38 E. 57..... | Dwight Shepler: Paintings, to Dec. 31 | |
| Knoedler, 14 E. 57..... | George "Pop" Hart: Watercolors, to Dec. 31 | |
| Kraushaar, 730 Fifth..... | R. Stephens Wright: Etchings, to Dec. 15 | |
| John Levy, 1 E. 57..... | Toulouse-Lautrec: Paintings, to Dec. 11 | |
| Lilienfeld, 21 E. 57..... | Nan Watson: Paintings, Dec. 7-31 | |
| Macbeth, 11 E. 57..... | Gluckmann: Paintings, to Dec. 19 | |
| Matisse, 51 E. 57..... | Peter Blume: Painting, to Dec. 14 | |
| Mayer, 41 E. 57..... | Old and Modern Masters, to Dec. 10 | |
| McMillen, 148 E. 55..... | Jay Connaway: Paintings, to Dec. 20 | |
| Metropolitan Museum of Art..... | Laurencin: Paintings, Dec. 7-31 | |
| Midtown, 605 Madison..... | Edmund Blampied: Paintings, to Dec. 11 | |
| Milch, 108 W. 57..... | Italian Furniture, to Jan. 1 | |
| Montross, 758 Fifth..... | Excavations at Nisbapur, to Dec. 12 | |
| Morgan, 106 E. 57..... | Czedekowski: Paintings, to Dec. 15 | |
| Morgan Library, 29 E. 36..... | Herbert Ferber: Sculpture, Dec. 7-20 | |
| Morton, 130 W. 57..... | Lester Field: Watercolors, Dec. 6-24 | |
| Museum of Modern Art, 14 W. 49..... | Gordon McCouch: Paintings, to Dec. 11 | |
| Museum of the City of New York..... | Max Bernd-Cohen: Paintings, Dec. 6-18 | |
| Neumann, 500 Madison..... | English XIX Century Manuscripts to Jan. 31 | |
| Newhouse, 5 E. 57..... | Morton, 130 W. 57..... | Block: Engravings; Rednick: Paintings, to Dec. 11 |
| Newton, 11 E. 57..... | Alphonse Legros: Prints, to Feb. 1 | |
| New School, 66 W. 12..... | Century of Prints, to Mar. 31 | |
| New York Public Library..... | Nierendorf, 21 E. 57..... | Carl Hofer: Paintings, to Dec. 10 |
| Passedoit, 121 E. 57..... | Group Show: Sculpture, to Jan. 1 | |
| Perls, 32 E. 58..... | Modern French Paintings, to Dec. 31 | |
| Rehn, 683 Fifth..... | Henry Varnum Poor: Paintings, Dec. 6-31 | |
| Reinhardt, 730 Fifth..... | Drawings, XV to XX Century, to Dec. 20 | |
| Rockefeller Center, 610 Fifth..... | The Dance: Paintings and Sculpture, to Jan. 2 | |
| Schaeffer, 61 E. 57..... | Old and Modern Masters, to Jan. 1 | |
| Schwartz, 507 Madison..... | Wayne Davis; Frank Smith: Paintings, to Dec. 31 | |
| Seligmann, 3 E. 51..... | Horst: Photographs, Dec. 6-31 | |
| Stern, 9 E. 57..... | Castelbarco: Paintings, to Dec. 11 | |
| Studio Guild, 730 Fifth..... | Anderson; Lukens: Paintings, to Dec. 11 | |
| Sullivan, 400 Park..... | Mokray; Learned; Guignard: Paintings, Dec. 6-18 | |
| Tricker, 19 W. 57..... | Modern French Paintings; Sculpture, Dec. 6-23 | |
| Uptown, 249 W. End..... | Mrs. Pliny Fisk: Paintings, Dec. 6-23 | |
| Valentine, 16 E. 57..... | Group Show: Paintings, Dec. 6-31 | |
| Walker, 108 E. 57..... | John Kane: Paintings, Dec. 6-24 | |
| H. D. Walker, 38 E. 57..... | Lee Townsend: Paintings, to Dec. 18 | |
| Westermann, 24 W. 48..... | Arthur Mauer: Paintings, to Dec. 11 | |
| Weyhe, 794 Lexington..... | American and European Paintings, to Jan. 1 | |
| Whitney Museum, 10 W. 8..... | Prints for the Holidays, to Dec. 31 | |
| Wildenstein, 19 E. 64..... | American Paintings, to Dec. 12 | |
| | Van Day Truex: Drawings, to Dec. 14 | |
| | David-Weill Collection, to Dec. 11 | |

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The glass candlestick from Arthur Churchill, London, has a tall, ribbed socket over its elaborately knopped stem, which contains a Queen Anne coin dated 1706.

Similar in form to early Queen Anne silver candlesticks is this pair of glass ones from Cecil Davis, London. The knopped stems are air beaded, the feet domed and stepped.

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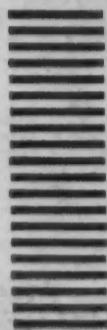
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